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ABSTRACT

Jonathan Culler's notion, that each change of perspective a reader makes brings something different from the text, is explored by using four curricula. They are: the traditional language arts curriculum, an active reading comprehension curriculum, a psychology curriculum, and a feminist curriculum. By analyzing the same text, "Snow White and the Seven Dwarfs," with these curricula, several areas can be addressed concerning curriculum development. Each curriculum offers a different knowledge even though the text or artifact has remained the same. Knowledge changes depending on the experiences of the reader and in this case the reader/curriculum designer. Because of the different results that will be obtained by using each curriculum, it is necessary for teachers to be aware of their perspectives, objectives, and outcomes before creating a curriculum since each view embraces different knowledge, different vocabulary, different attitudes, and different responses from students. (Fourteen references are appended.) (MS)

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ABSTRACT

Shirley Chapman

CURRICULUM PROTOTYPES AND THE SEVEN DWARFS

The perspective that one chooses to write a story will determine who will read it, for example, futurist, history "buff" romance reader, or sports reader. Does this concept also apply for curriculum writers regarding teachers and their students? Four curricula are presented here using the same text, "Snow White and the Seven Dwarfs." The curricula are: the traditional language arts curriculum, an active reading comprehension curriculum, psychology curriculum, and a feminist curriculum. The four curricula will answer a number of questions. What curriculum perspective should teachers and curriculum developers utilize to develop curriculm? How different would each curriculum be written from different perspectives? How would each view embrace different knowledge, different vocabulary, different attitudes, and different responses from students? This paper will explore Culler's (1982) notion that each change of position a reader makes brings something different from the text.

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CURRICULUM PROTOTYPES AND THE SEVEN DWARFS.

Shirley Chapman

The perspective that one chooses to write a story will determine the finaly effect of a story, whether it is feminist, romantic, historical, or futurist. Once the story is printed, the frame or perspective the reader uses determines how the reader will experience the story. Similarly the particular outlook the teacher chooses to study a story will also determine the students' understanding of the story.

If this true for a story is it also true for curriculum? But what orientation should we as teachers or curriculum developers utilize to develop the curriculum? Would one text or artifact be different if the curriculum were written from different frames? Would each view embrace different knowledge, different vocabulary, different attitudes, and different responses from our student. If different, how?

As teachers we must choose the perspective, create a curriculum, and then teach our students to respond: instructing them in what to include and what to leave out to fit that perspective.

In this paper I will explore Culler's (1982:73) notion that "each change of position attributes to the constitutive activity of the reader something that had previously been located in the text." Four different curricula will be presented: a traditional language arts curriculum; an active comprehension curriculum; a psychology curriculum; and a feminist curriculum. The text or artifact of the curriculum is "Snow White and the Seven Dwarfs".

WHAT DOES IT MEAN TO ENCOUNTER CURRICULUM AS A TRADITIONAL LANGUAGE TEACHER?

In this curriculum prototype the language art teacher will begin by having the students examine the type and motifs of the fairy tale. Then, teacher and students discover together which motifs are present in "Snow White and the Seven Dwarfs."

A TYPE is a traditional tale that has an independent existence. MOTIF is the smallest element in a tale having a power to persist in tradition. A tale may consist of one or more motifs. Most motifs fall into three classes. The first class found are the actors; the second include certain items in the background of the action; the third motif includes the single incidents. This third class of modifs may serve as true tale-types.

Thus the traditional Motif-Index system attempts to bring together material from everywhere and arrange it into a logical system that the experts can utilitize as well as students can use to understand fairy tales. This tale, "Snow White and the Seven Dwarfs," is listed and labeled as E21.1; 701. The label E21.1 indicates The DEAD RESUSCITATION motif, while the 701 indicates the Index of Tales Types which is OTHER TALES OF THE SUPERNATURAL. In "Snow White and the Seven Dwarfs," the resuscitation of life is returned by removing the poisoned apple from Snow White's throat (Thompson: 1967).

What are the other motifs found in "Snow White and the Seven Dwarfs?" Fairy tales deal with indefinite persons living in indefinite places in an indefinite world. The setting is "in the middle of winter." We know very little about the world in which the story takes place; it consisted of a palace, forest, and cottage. A "certain queen" (Snow White's mother), a step-mother, a king, a prince, "seven little dwarfs," and Snow White are the indefinite characters in the story.

Characters in fairy tales lack the many-faceted personalities of the people we meet in real life and in much of good literature. For example, Snow White was "white as the snow, as red as the blood, and as black as the ebony window-frame. She would not obey instructions; she could keep a cottage clean; she was curious: she was kind and considerate; and she was willing to share. This is all we know of her.

The names of the persons in the traditional tales don't help identify them as specific individuals. Persons are often given general names based on their station in life or their position in the family e.g. queen, stepmother, or the prince. Characters lives seem vague and unreal. They are something more or something less than ordinary human beings e.g. speaking, thinking plants, animals and minerals acting as indispensable friendly helpers. In this story the indispensable friendly helpers were the dwarfs.

Individuals with supernatural powers are central in real fairy tales. Often ugly women having supernatural powers enabled them to change the destinies of other characters at will and even

to deal mercilessly with human life as the stepmother in Snow White.

Snow White, the heroine, is the typical fairy tale heroine, she is the center of great evil. She must endure a series of adventures in which the supernatural element play a conspicuous part, but she attains her goal and lives happily ever.

The magic mirror in traditional folk tales symbolizes the perfection of humanity. The mirror in Snow White reflects the character of the step-mother not in the imperfect form she appears to have acquired under the enchantment of worldliness, but in her original purity of her youth

Wickedness is punished and virtue is rewarded in these tales. It is better to do good than to do evil. Snow White is rewarded with a prince while the step-mother is punished.

Snow White encounters difficulties which would be insurmountable except for the aid of "friendly helpers," the dwarfs, who helped her survive the step-mother three times. When they are not able to revive her the third time they placed her in glass coffin rather than in the "cold ground." If they had placed her in the ground the prince would not have discovered her.

There are several other motifs that do not apply to this story for example: the poor and destitute heroine; the chief character who sets forth on a quest and must perform several ordinarily impossible tasks in order to reach her/his goal; and

infrahuman characteristics e.g. giants, centaurs, one-/three eyed creature, elves, and sirens; or the animals, especially birds, which symbolize clearly superior forces.

By the end of this curriculum study the students will know that "Snow White and the Seven Dwarfs" contains several of the typical motifs that are characteristic of fairy-tales: indefinite persons living in indefinte places in a indefinte world; there is a lack of many-faceted personalities; there is a use of general names rather than specific names; the characters are extermes e.g. evil/good or beautiful/evil; wickness is punished and virtue is rewarded; and there are supernatural powers that help or hinder the main characaters. "Snow White and the Seven Dwarfs" is typical and representative of the European fairy-tale.

WHAT DOES IT MEAN TO ENCOUNTER CURRICULUM AS TEACHER OF THE ACTIVE READING CURRICULUM IN LANGUAGE ARTS?

The active reading comprehension program stresses the process of comprehension rather than the product of comprehension as many other programs appear to do. In the active reading program the students establish the goals, determine what content is important, generate questions, and search for answers. It is important within this process to teach students what kinds of questions to ask, since posing irrelevant questions may result in low comprehension. Really- maybe wasted effort.

Bloom's Taxonomy is one basis for teaching students questioning techniques. Learning how to ask and answers questions

helps teach students to think critically which calls for students to analyze, synthesize, and evaluate while reading. A working knowledge of Bloom's Taxonomy and the ability to generate a full variety of question types are needed to learn critical thinking skills in this curriculum. These components are raised to the conscious level of the students through the active reading comprehension curriculum.

This comprehension model has within it a number of strategies. These strategies are an integral part of the model. The fairy tale, "Snow White and the Seven Dwarfs," study allows students to practice these helpful strategies.

The first strategy is called PRE-READING. It includes the students brainstorming ideas from the picture within the story that gives them clues as to the story's content. This brainstorming focuses their thinking on the topic or theme, sets the stage for group discussions, and establishes an interest in and a purpose for reading. From this brainstorming the students will categorize all the words or ideas into the five categories or elements of a story: plot or narrative, characterization, setting, point of view, style, and theme.

The second strategy is QUESTIONING. This strategy is critical to the comprehension model because it involves the students formulating and sharing questions that have arisen in their minds during the brainstorming. Because the students are actively involved they are highly motivated and eager to read the text to confirm their predictions and answer their questions. As

the process continues they ask more questions to complete their understanding of the story and make predictions about the upcoming events. As they read the new information, it confirms their understanding and predictions or denies them. This second strategy is completed before any new reading is begun each day.

This second strategy encourages the use of Bloom's Taxonomy as the guide for posing questions and designing activities as it encourages the students to go beyond literal understandings to higher level thinking processes. Students are given lists of verbs from each of the levels of Bloom's Taxonomy and are taught how to write questions at each level that will expand their comprehension of the story. These questions are monitored by the teacher to ensure the students are writing questions at the various levels that are appropriate for that part of the story and that the questions are correctly written at that level. This strategy of asking questions of the story is first taught as a whole class experience and modeled thoroughly before small groups are encountered.

Questions particularily at the application and synthesis levels allow students to rewrite or modify the story and to act out the original, rewritten, or modified story. Students may choose to draw, write poetry, write a modern version of the story, dramatize or engage in countless other creative activies of their choosing.

Reading the fairy story is not a strategy, but it is the next step. Students are given time during the class for them to

read their story by themselves. They, of course, are reading to answer their questions and their classmates' questions.

The final reading strategy is the ANSWERING of the questions which the students have posed. This is a discussion where each student ak their previouly written questions and their group peers answer them. The answeres are not written into their notebooks. Students are encouraged to accept a number of possible responses to the questions; however, each must support their reasons from the story. The word "because" becomes an integral part of every response.

It is during this time of answering questions that students will be given opportunities to dramatize the original story; dramatize their new stories; paint their vision of the story; present their poetry; or countless other variations of the story the questions allowed them to do. Special class time can be given for class presenations.

In a regular class timetable an hour a day will be set aside for this active reading comprehension program.

Discussion- 15 min. (discussion of yesterday's questions and reading)

Questions - 15 min. (write questions of what else is needed to be known about the story as a result of yesterday's reading)

Read - 30 min. (read more of story keeping in mind the questions that have just been written).

In this particular curriculum the story "Snow White and the Seven Dwarfs" is studied; however, any story or novel could easily be chosen using the same strategies. The active reading curriculum is very definitely student centered.

The active reading curriculum assumes students know enough about what they are reading to ask questions. Each reader brings prior experiences and knowledge to the print from the brain-storming and classifying of those ideas gleamed from the picture within the story. Readers also bring their own life experiences that can be related to the story. Some students may learn to imitate teacher-posed questions: but, a more direct way for students to learn is having them ask their own questions, before, during and after the reading. This active reading process during reading is analogous to a question and answer dialogue between the reader and the text. Comprehension becomes a student activity. The active comprehension instruction places the focus of control on the students and enables them to learn a process of reading that will help them to achieve self-defined goals. It encourages children to act out their stories as well learn how to actively interact with the text.

WHAT DOES IT MEAN TO ENCOUNTER CURRICULUM AS A TEACHER OF PSYCHOLOGY?

Metzger (1981) suggests that fairy tales possess a degree of independent epistemological validity, imparting a knowledge of the self and the world that would otherwise be inaccessible. The Fairy tale combines in greatest concentration two of the most essential and contradictory aspects of literature itself:

aesthetic autonomy and psychological. Fairy tales present to us the essence of beauty in a most concise manner, and in ways in which it can be comprehended even by the most naive young child.

The tale, "Snow White and the Seven Dwarfs," begins with a very brief description of the first seven or early developmental years of Snow White. The mother-queen sits in her window hoping for a child. After the birth of Snow White, the good, mother passes away and the King marries another wife. She is a cruel, heartless, witch-like and coldly beautiful step- mother.

The formative years, one to seven years, are totally ignored. Instead we find here the controversy between the cruel, jealous and rejecting step-mother and Snow White during the latency period. We can view this step-mother in at least two ways, writes Heuscher (1974). Phenomenologically, we may recognize in her a personality given entirely to the pleasures and beauty of the material world and secondly, a personality threatening to destroy the spiritual life of the still small child, Snow White.

Heuscher (1974) states that oedipal and pre-oedipal conflicts with the mother are never fully resolved during the early formative years. During the early years of elementary school the child becomes somewhat more independent from her immediate family. Previous conflicts tend to be reactivated in the form of various comparisons between parent and child. During this perod the child's individuality is largely overshadowed by the parent. Even the little girl's beauty does not yet

compete with mother's looks. However, there is often forceful repression when this mother-daughter conflict threatens to flare up in a new form around the seventh year.

"Snow White and the Seven Dwarfs" depicts this repression as separation in space from the home, from the castle, and from the parents. The acute danger is forshadowed to the step-mother by the mirror, and to the child by the hunter.

The mirror is very interesting. Dialogue with a mirror represents the insane actions of an individual who has lost contact with true spiritual and moral values and who is forced to face the truth or the voice of the conscience. The queen attempts to suppress the answer which she cannot bear by sending her hunter to kill Snow White. He, however, takes pity on the girl and he leaves her to the wild beasts to tear to pieces.

It is easy, to recognize in this last scene an echo of the earlier oedipal triangle with the father figure. The hunter is in a conflicting situation between the young girl, Snow White, and his wife, the step mother. Snow White escapes death by fleeing through the dark forest.

This scene, continues Heuscher (1974), indicates a process of repression in a girl who barely has turned seven. The process of repression seems to be successfully completed with her arrival in the evening at the little house of the dwarfs. The description of the house, table, food, beds represents a return, a regression to an early, oral stage, where the witch-mother manifests herself as feeding, controlling and consuming. The role of the parents

is then taken on by the dwarfs who are warm, kindly, and willing to share.

The theme of sharing is well developed in the story. Snow White shows her ability and readiness to share as soon as she arrives, hungry and tired, at the little house. Not wishing to deprive any one of too much, she eats just a little from each of the seven plates and drinks just a little from each glass. When the dwarfs come home they are surprised to find Snow White in the one little bed which happens to fit her; and they show their desire to share by letting the dwarf who lost his bed sleep with each companion for one hour throughout the night. The dwarfs and Snow White share with each other. The former offering Snow White hospitality in return for her cooking, sewing, and cleaning.

Heuscher (1974) states that the ability to share willingly and happily is a result of the harmonious completion of the seven formative years, during which the child learns to accept and respect the rights of others and the relationships between them. During the latency period this acquisition is put to a test. Children are given the opportunity to acquaint themselves with the world around them and to develop whatever skills may be necessary to be able to live independently and self-sufficiently. While for Snow White these skills consisted in taking care of a household, our modern children mostly acquire that knowledge in the elementary schools which later will enable them to be on their own. During the day they are separated from their supportive parents; yet at night the family is united and the

child is protected. The parent offer advice and cautions for the daytime when the child must learn to cope alone with various temptations

The first period of life can be characterized as the often stormy, process of recognizing one's self as a human being, who share with others and expect the child to learn to also share . The latency period, when the sexual interest is diminished, then can be seen as a somewhat quieter process of growth, during which the child become acquainted with the material world around. Snow White's primary interest in the chores connected with our everyday material existence is underscored by the work of the dwarfs who mine gold in the mountains.

There are many ways to view the significance of the seven small men. These dwarfs are maleficent, helpful spirits, who are hidden in the mountains in the daytime and close to Snow White at night. They can be compared to the processes, images and experiences during sleep. The dwarfs can be pictured as guiding spirits who nurture the live spiritual beauty of the Show White. They are strongly fused in the mineral world; they warn her against yielding to the enticement of material things; and finally they come to her in the night. They appear to her when is seven and return to her every night until she is fourteen, Heuscher (1974).

The temptations of the physical world find their strongest ally in the disguised step-mother whom Snow White does not recognize. The step-mother is able to find the girl in the deep

forest and by offering material tricks to augment beauty, she attempts to destroy Snow White's inner,delicate beauty. This corruption by the step-mother penetrates even deeper. The comb refers to the head which poisons the thinking, the narrow vest tied too tightly around the chest strangles the finest emotions, while the poisoned bite from the apple permanently paralyzes when it reaches the stomach. The dwarfs who return at night to find Snow White overcome are strong enough to counteract the mother's evil attempts. But when, on the third try, the step-mother succeeds in making the young lady eat from the poisoned apple, Snow White dies and the dwarfs cannot revive her.

The apple from which Snow White eats represents sexual maturation, menstration and erotic pleasure. The red and white halves of the apple represent the false union of the red and the indifferent, ice cold white, while black represents death.

The reawakening of the soul of the red, white, and black Snow White is made possible only with the arrival of the prince. He gains the hand of the beautiful girl not through his wealth or power, but by convincing the dwarfs that he can no longer live without her. The prince symobolizes both the birth of the mature ego at the end of adolescence and portrays the highest expression of a young man's love for a woman.

The material world we have to familiarize ourselves with during the years of the latency period is often but a step-mother. During these years our belief in Santa Claus, in the Easter Bunny, in a good fairy and many other previous

"illusions" come to nothing. Yet with the revival of Snow White and her marriage to the prince the step-mother-aspect of the material world comes to its ultimate destruction; the bad queen must choke with rage and fall dead.

Summarizing, we may conclude that the story of Snow White and the Seven Dwarfs is a fairy tale of which the central theme represents the latency period of childhood development. At the age of seven Snow White has to leave her home and lives with the seven dwarfs until she is about fourteen or fifteen. The instinctual urges and conflicts of the early, formative years have been partly resolved, partly relegated to the unconscious. Now the child, less deeply involved with the parents, learns of the world about her and performs tasks which later will enable her to become truly independent. While Snow White becomes a little housemother for the dwarfs, the conflicts with the witch-like step-mother still flare up occasionally, reaching once more a critical point with the beginning of adolescence, when the young lady almost succumbs to the poisoned apple. If one were concerned with the preadolescent of boys a study of Grimms' tale of the The Juniper Tree, Heuscher, (1974).

WHAT DOES IT MEAN TO ENCOUNTER CURRICULUM AS A FEMINIST?

Lieberman in Butler's book (1977) writes that children learn behavioral and associational patterns, value systems, and how to predict the consequences of specific act or circumstances from fairy tale. They present sexual roles, behaviors, and psychologies, and a way of predicting outcome or fate according to sex, which is important because of the intense interest that children take in the "ending." They always want to know how things will "turn out."

From the fairy tales we women have formed our ideas of what we could complish, what behavior would be rewarded, and of the nature of reward itself. These stories have been made the repositories of the dreams, hopes, and fantasies of generations of girls. What are they made up of?

To impressionable little girls growing up in the days before the women's movement, Snow White was nothing short of the perfect goddess. We wished for coal black hair and skin as pure as snow. We sang her theme song, "Someday My Prince Will Come." Her appeal was purity, gentility, beauty, femininity, and goodness. Snow White was the very model of all a woman should be. Who could differentiate between fantasy and reality?

Some of us are still waiting for a prince on a white horse. Konni Corriere, an Aspen, Colorado, psychotherapist who specializes in women and family says that, "Snow White is about how a good little girl grows up to be a big good little girl."

This picture of the model girl has a number of lies for women. The first is that some day my prince will come. The fairy tale would have us believe that there is a perfect Prince Charming who is rich, royal and a real "hunk." And all we have to do is bide our time with cooking, cleaning in the interim and he'll find us when he's ready. It is never clear how he will find us when his world of activities never transgress into our world of household activities. But we do have to wait till he is ready to find us.

In the second lie Snow White was a pro at two womanly activities 1) looking good and 2) waiting. She waited to be slaughtered by the huntsman; she waited to be rescued by seven little men; then she waited to be poisoned by the step-mother's ploys; and finally she waited to be resurrected and wed by her prince.

The third lie in this story is that, women would kill to be beautiful. The vain step-mother asked her magic looking glass: "Who is the fairest of them all?" And the mirror answered,"But Snow White is lovelier far than thee!" These are fightin' words, right? Our neurosis about aging starts with the step-mother who is convinced that old age and ugliness go hand in hand, and that women should stop at nothing- including murder- to regain their lost youth. It is too bad the fairy tale did not champion the beauty of aging.

This beauty contest, asserts Lieberman (1977), is found in the Snow White story between Snow White and her step mother. In many tales the prettiest girl is predictably singled out and named for reward, or is first for punishment and later reward. Beautiful girls are never ignored; they may be oppressed at first as the jealous Queen in Snow White, but ultimately they are chosen for reward. The focus is on the girl's beauty and it becomes the girl's only asset. Good temper and meekness are regularly associated with beauty, and ill-temper with ugliness, so that it likely influences children's expectations. The single beautiful daughter is nearly always noted for her docility, gentleness, and good temper, as is Snow White.

This pattern, and the concomitant one of reward distribution, probably acts to promote jealousy and divisiveness among girls. These stories reflect an intensely competitive spirit. They are frequently about contests, for which there can be only one winner because they is only one prize. Girls win the prize if they are the "fairest of them all." This contest is demonstrated between Snow White and her step mother.

If girls identify with beauty, they may learn to be suspicious of "ugly." Ugliness is portrayed as cruel, sly, and unscrupulous. Those who identify with the plain girls may learn to be suspicious and jealous of pretty girls. Beauty is a gift of fate and not something that can be attained. It is a psychological truth that as children, and as women, girls fear homeliness. This fear is a major source of anxiety, diffidence, and convictions of inadequacy and inferiority among women. These

fears, anxieties, and convictions are played out in everyday of our lives especially from the advertising world.

The immediate and predictable result of being beautiful is being chosen. The beautiful woman does not have to do anything to merit being chosen; she does not have to show pluck, resourcefulness, or wit; she is simply chosen because she is beautiful. In the story, Snow White is beautiful. She waits to be chosen and is rewarded.

Marriage is the fulcrum and major event of this fairy tale as it is in most tales. Marriage is the reward for girls the ultimate being chosen. Often boys win the hand of the princess and power as well. It is a package deal- a kingdom and a wife. The system of rewards in fairy tales, then, equates these three factors: being beautiful, being chosen, and getting rich, continues Lieberman, (1977).

Lie four in the story is that step-mothers are evil, Step-fathers do not have the same characteristics. Snow White's real or biological mother, who died after childbirth, was a saint. The step-mother is the heavy. She is cruel, jealous, feared, older and powerful. Snow White contrasts to the step-mother is pretty and sweet while her step-mother is proud and haughty. A dichotomy is established in fairy tales as well as in life between those women who are gentle, passive, and fair, and those who are active, and wicked. The activity of women is to be evil. Good women, it implies, are quieter. Children and women should be seen and not heard.

In fairy tales women who are powerful and good are never human. Women who are human, and who have power or seek it, are nearly always portrayed as repulsive. Powerful, bad, older women appear to outnumber powerful,good ones in fairy tales. Children have enough anguish adjusting to makeshift families without linking "evil" and "step-mother" in their minds.

Father's are never around is the fifth lie. Where was Snow White's father when the wicked Queen was killing daughter? Was he busy being king, oblivious to his family? Was he incommunicado with his daughter? Was he away fighting off dragons? Or, did he not care about his daughter's welfare? His absence tells girl's what they can expect from dad: nothing. It is very difficult to have a successful relationship with a man when you didn't have one with your father.

Lie number six is that Men breathe life into women. One kiss from Prince on the red-rose lips and dead Snow White rejoins the living. Women are expected to buy the idea that men have power to give women the "kiss of life." Without it, a woman will be unconscious, hanging out at the singles bar forever. A woman is unfulfilled without marriage and children; she is not complete. In fact, the story implies that it is better to live with and keep house for seven dwarfs than to be without a "man."

The seventh lie is that women are victims. The mind is a terrible thing to waste. This beautiful and "good" woman cannot even follow the dwarf's instructions not to open the cottage' door. Not once, but three times she disobey their

instructions. She is an emotional invalid, a prototypical victim. She is allowed to disobey...to make up her own mind. Unfortunately she is always wrong.

The suffering good can afford to remain meek. They need not and perhaps should not strive to make choices or themselves. Perhaps they should remain a victim. Heroines in fairy tales are entirely meek, passive and helpless. Certainly Snow White is. She demonstrates all three traits at various time throughout the story. When the huntsman removes her from the castle; when the dwarfs rescue her from further wandering in the forest; when her step-mother returns three times to kill her; and finally when she waits for resurrection by her prince. Submissive, meek, passive female behavior is suggested. It is also rewarded by the action of this story and other such stories.

The last lie is that <u>happiness is immediate and long lasting in marriage.</u> No time was spent in courtship prior to the marriage. There was no time to become acquainted before the marriage in this story. Brief though courtship is, it is the part of the young girl's life in which she most counts as a person herself.

Only a few fairy tales show any part of the married life. Often the marital situation containing a scheming, overbearing wife and a timid, hen-pecked husband. In Snow White we see a scheming wife and a absent husband. Another characteristic of

marriage is that nearly all the young heroes and heroines are the children of widows or widowers, as is Snow White.

Controversies about what is biologically determined and what is learned are long standing. Lieberman, (1977) writes that these questions are now being asked, and not yet answered: (1) to what extent is passivity a biological attribute of females? (2) to what extent is it culturally determined? (3) to what extent do the fairy tales reflect female attributes? and (4) to what extent do they serve as training manual for girls?

If one argued that the characteristically passive behavior of female characters in fairy stories is a reflection of an attribute inherent in females personally, would one also argue, as consistence would require, that the mercantile reward system of fairy stories reflect values that are inherent in human nature? We must consider the possibility that the classical attributes of "femininity" found in these stories are in fact imprinted in children and reinforced by the stories themselves, continues Lieberman (1977). We might consider the possibility also that people like Culler, Woolf, Atwood, and Irigaray might have another metaphor to explain the girl/woman relationship or lack of relationship, subject/ non-entity in this world.

CONCLUSION

"The outcome of reading, it seems, is always knowledge," writes Culler (1982:79). After reading these four curricula it is obvious that there is a different knowledge for each even though the text or artifact has remained the same.

The four curricula are not written to compare or contrast them and then to decide which one is the best. This paper is written to exemplify how knowledge changes depend on the experiences of the reader and in this case the reader/curriculum designer.

Do I understand the fairy tale "Snow White and the Seven Dwarfs" better now that I have read the four curricula? No. But I understand the story differently. The traditional language curriculum is an attempt to scientize household tales so that men can understand them and to universalize them; so that everyone can learn from them. The psychology curriculum is also man's attempt to explain; but, this time to explain childhood through a sexual metaphor. A woman's fear that she is being manipulated by man is the crux of the feminist curriculum.

The process aspect of the active reading curriculum allows the reader to read, comprehend, and enjoy the story. The reader can retell the story, change the story, adapt the story, modify the story, dramatize the story or do countless other actives that are positive as well as go on to read another story. It allows the reader to enter the magical world of make believe and fantasy; however, it also allows the reader to analyze the story.

I began this paper by asking four questions. The first question was: what orientation should we as teachers or curriculum developers utilize to develop the curriculum? I think teachers and curriculum developers should be aware of their perspectives, objectives and outcomes before creating a curriculum. As demonstrated in these four cirruclums, the knowledge can change drastically with each perspective or frame of cirruculum. Would one text or artifact be different if the curriculum were written from different frames is the second question. The text does not change but it is viewed differently with each curriculum. The third and forth questions were: Would each view embrace different knowledge, different vocabulary, different attitudes, and different responses from our student. If different, how? Yes, they change.

Fairy tales for children are universal, ageless, therapeutic, miraculous, and beautiful. They can be read from many different curricula or perspective, each one showing a different view of the story, each reader experiencing the story in terms of their own distinctive "identity theme."

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